

Tuesday 28 September 1993

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Greetings =====

More time spent finding the tools than using them. Repairing a shelf-thing for the back yard before using it.

Various things that have to be protected from the rain that will come later,.

Another thing has to have rust removed.

I probably have the stuff to do it. Not sure.

Grinding out more copies of various cassettes. Such as the EFNIR 1980 set of 3 that I sent you.

All kinds of experiments I conducted years ago and that are preserved in recordings, so not necessary to write about them, since it saves TIME to copy and send recordings, especially now that such copying is double-speed.

No need to do certgain things over.

I was thinking the other day: the PIANO TUNA FISH SCALE affair: there is absolutely no way to write this in notation that would give correct information to anyone.

It could only be done that way that it actually was done, i.e. recordings made in different places at different times, then combined. There is no way to simulate/ it.

Soon the tuning methods will die out, and then it will be impossible for another generation to understand what has been going on some 200 yeears.

I could have wasted reams of paper and months of time trying to explain to Johnny Reinhard that the tape PIANO TUNA FISH SCALE and several more possible compositions that could be made from the master-reels, meet his peculiar definition of, "microtonal" but could never be performed live at one of his concerts.

• You could not put six piano-tuners in the same hall doing their thing at the same time, for human-relations reasons and because they could not help hearing one another.

But I bet some of the present-day theorists, especially those who worship John Cage's Ghost, would attempt it if I wrote about it.

• Actually, it would be a recipe for How To Start A Riot.

About 1948-49, there was a building across the street from the North Entrance to the Campus of the University of Southern California in Los Angeles at Jefferson Blvd. and Hoover Blvd. Or right near there anyhow. Building long since torn down. After WW II ended in 1945, Veterans' schools were set up and naturally enough, some of these were advanced trade-schools for adults anywhere from 25 to 55 or so.

Primarily for veteran s but also for people wanting to learn a new trade. Accidentally I was taken there one night and introduced, and later on I was able to buy the Oiseau-Lyra 78 record of a four-piano piece by Vyshnegradski, where two of the pianos were a quartertone above the other two, or if you prefer, the other two were a quartertone below them. Oh those damn fool General Semanticists I met at this time, say 1951, when I bought the record and took my turntable and amplifier over there to the school -- it was just about a mile from Normandie and Exposition where I then lived, and it was amazing how much this thing sounded like the students

on a Wednesday or Thursday evenking in their cubicles on the two floors of the bkuilding learning on dreadful wornout pianos how to set up 12-equal by ear. This was before ordinary people could afford a strobe-tuner-outfit.

As I said before, this sort of thing is How To Start a Riot. How to put the HARM in Harmony.

So back in 1973-74, while Rkchard Nixon was about to be impeached and Watergate was about to be immortalized for Posterity, I was given some reel machines and microphoines and took six tapes I had recorded when tuning six different pianos in six different locations over a period of almost two years, and combining them a.nd. overdubbing them in musique concrète fashion, to make up the composition PIANO TUNA FISH SCALE. Recently I have been making and sending out cop0ies of this affair.

I guarantee that although it meets Johnny Reinhard's definition of "microto,nal", it will never be played at any of his concerts.

dHe would demand a score.

Such a score wpould be highly misleading and worse than useless because it would mislead.

I had a one-tikme chance to do this affair, asnd back in 1947 or 1951 would haxve been too soon, and now would be too late. I can use those master reels to make a new affair bujt it will not be quite the same, and by 1999 it will be next to impossible since the tuning affair is a dying trade. This was BEFORE I had access to Petersons or Conn or Hale tuning devices.

Once I learned to use those, the whole thing is changed.

In a way I was doing sampling, but in another sense I was not. I had a completeness of control over the whole affair that I do not have with a sampling keyboard.

Reinhard's concerts cannot make for progress beyond a certain point because he prevents the composer from having control over the event. No score of mine however carefully written would give the performance I want heard by the listeners. Too many distractions introduced, vitiating my message.

Now I have the tape duplicaxtor and until postage is again raised I haxve a brief window of opportunity to get copies of my tapes sent out.

So I went to the tape store a week ago and got more short tapes and sent many of them out along with copies made several months ago.

Since I never played in any jazz group (jazz people all hated me and this is now sixty long years) I do not know and could never learn how to notate the Purple Bedroom Blues of ca. 1973.

But I can copy the original recordings I made and make new ones now, even though I have no knowledgte of the "correct" rhythmic notation. Somebody can imitate me by ear anyhow, so it does not really m,atter! But the sophists and the nasty arguers will refuse to listen to the piece because I did not write it down first. this is worse than Religious Hypocrisy.

I cannot overdub live anyhow, so any opportunities I am going to have will be outside concert halls and prpobably at Art Centers where my visual art can be shown and the sounds sneaked in.